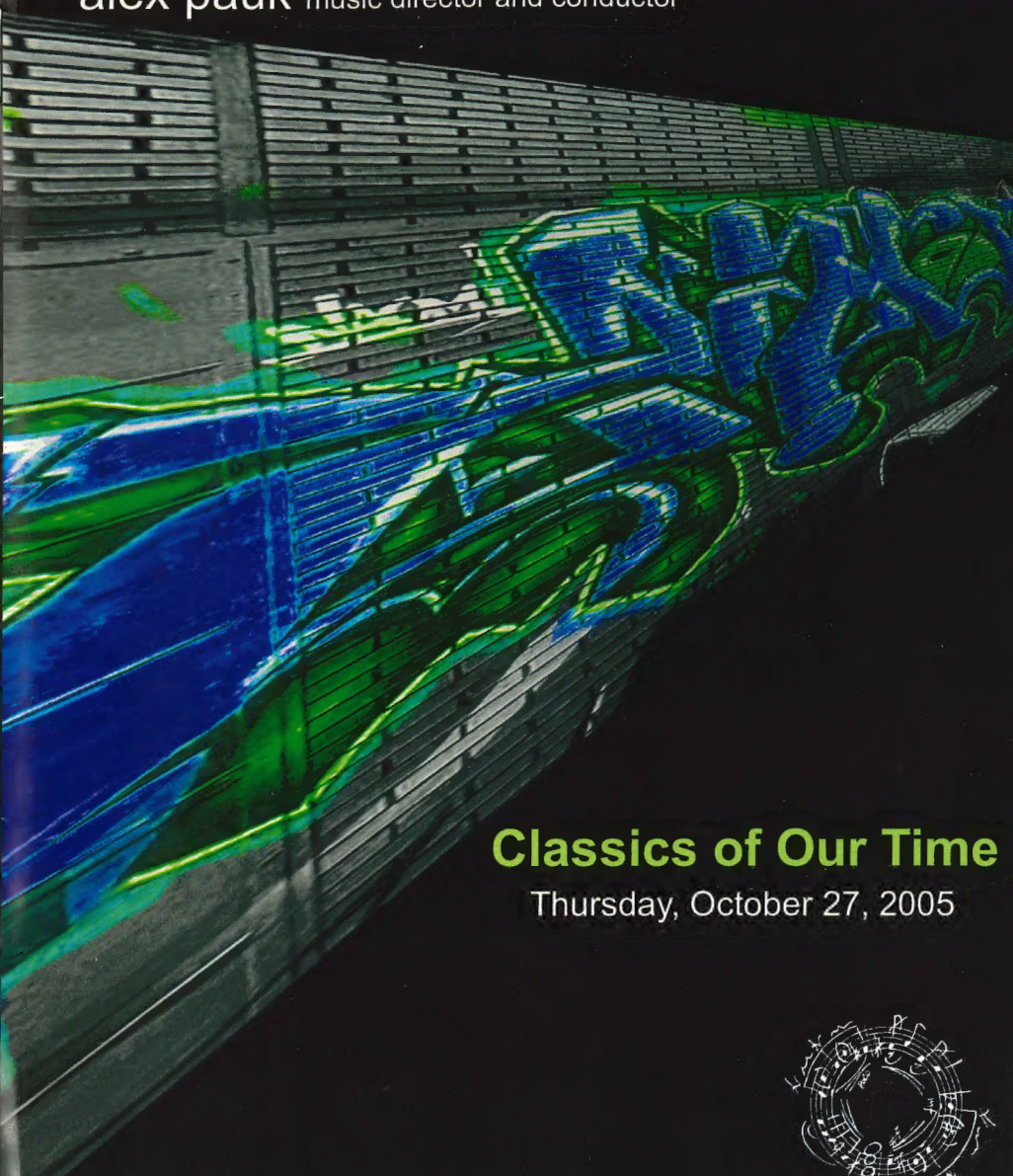


ESPRIT ORCHESTRA

05/06 SEASON

alex pauk music director and conductor



Classics of Our Time

Thursday, October 27, 2005



esprit orchestra

explore
THE NEW CENTURY

Jane Mallett Theatre, St. Lawrence Centre for the Arts

Esprit Orchestra Thursday October 27th, 2005
Alex Pauk Music Director & Conductor

Flute

Douglas Stewart
Christine Little Ardagh
Maria Pelletier
(also piccolo)

Oboe

Lesley Young
Hazel Nevin Newton
Karen Rotenberg
(also English Horn)

Clarinet

Max Christie
Richard Thomson
(also bass)
Greg James

Bassoon

Jerry Robinson
William Cannaway
(also contra)
Steve Mosher

Alto Saxophone

Rob Carli
Peter Lutek

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Trumpet

Robert Venables
Ray Tizzard
Anita McAlister

Trombone

Robert Ferguson
David Archer

Bass Trombone

Herbert Poole

Tuba

Scott Irvine

Harp

Erica Goodman

Piano

David Swan

Percussion

Blair McKay
Trevor Tureski
Ryan Scott
Mark Duggan

Violin 1

Fujiko Imajishi
Concertmaster
Jayne Maddison
Anne Armstrong
Corey Gemmell
Sonia Vizante-Bucsa
Nancy Kershaw

Violin 2

Dominique Laplante
James Aylesworth
Ronald Mah
Michael Sproule
Louise Pauls
Nicole Zarry

Viola

Beverley Spotton
Rhyll Peel
Katharine Rapoport
Johann Lotter

Cello

Paul Widner
Elaine Thompson
Marianne Pack
Olga Laktionova

Bass

Tom Hazlitt
Robert Speer
Peter Pavlovsky





esprit orchestra

Alex Pauk, Music Director & Conductor

Thursday October 27th, 2005

Jane Mallett Theatre, St. Lawrence Centre for the Arts

7:15 p.m. Pre concert composers' talk with host Laurie Brown

8:00 p.m. **CONCERT**

GUEST ARTIST

Eleanor James mezzo-soprano

PROGRAMME

Orchestre concertant

José Evangelista

1. *Jeux*
2. *Chant*
3. *Clair-obscur*
4. *Agité*
5. *Transe*

Sinfonietta

Marc-André Dalbavie

1. *Largo*
2. *Scherzo*
3. *Largo*

INTERMISSION

Manipulating Mario

Harry Freedman

1. *Tribute*
(World Premiere)

Minnelieder

R. Murray Schafer

This concert will be broadcast by *Two New Hours* on **CBC Radio Two (94.1)**
Canada's National new music program with host **Larry Lake**

Please join us for complimentary wine and cheese in the lobby following the performance, generously supported by Ms. Barbara Chilcott

alex pauk music director and conductor

ESPRIT
ORCHESTRA

05/06 SEASON

Concert 2
Thursday, December 1, 2005

Mystery and Illusion

Ice Field	Henry Brant
The Unanswered Question	Charles Ives
Hommage à Vasarely	John Rea
Postludium	Valentin Silvestrov
(Symphonic Poem for Piano and Orchestra)	

Alex Pauk - conductor
Robert Aitken - guest conductor
David Swan - piano

9pm concert
Metropolitan United Church
56 Queen Street East

explore

ALEX PAUK MUSIC DIRECTOR & CONDUCTOR

Alex Pauk, composer, conductor, educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 50 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, *Toward a Living Art* Education Programme, *In Your Space* outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad. As a conductor he attains excellent performances on stage and in recordings. All Esprit concerts are recorded for broadcast on CBC Radio and/or Internationally. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. His six CD's featuring Canadian music on the CBC Records Label are important in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as *Ravel's Brain*, have set new standards in the genre. Since 1985, Pauk's *Toward a Living Art* Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower, night clubs, Toronto Public Libraries etc. He has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours (including Calgary Winter Olympics Arts Festival 1988, Western Canadian Tour 1998, and Montréal/Nouvelles Musiques Festival 2005) and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which included Esprit's debut European tour in 1999 and remains vital to this day.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble (some including electroacoustic sound), the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment (images of nature and the Cosmos) and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra* (Erica Goodman harp), *Concerto for Two Pianos and Orchestra* (Duo Turgeon pianos) and *Flute Quintet* (Robert Aitken flute with Cuarteto Latinoamericano). Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

ELEANOR JAMES MEZZO-SOPRANO

Eleanor James is a native of Toronto, Canada, honours graduate of the University of Toronto (Bachelor's Degree in Vocal Performance), and recipient of the Eaton Graduating Award and the Chalmers Foundation Award. She began her career as a founding member of the Young Ensemble of the Canadian Opera Company in Toronto and subsequently appeared as a guest soloist with the COC and the opera companies of Calgary, Edmonton and Hamilton, and in concerts across Canada. She appeared as a leading soloist in numerous works by her countryman, R. Murray Schafer among then 8 world premieres. In 1983 she was a prizewinner at the Met Auditions in Toronto and Detroit.

Since 1984 Eleanor James has based her career in Europe, first in Switzerland, where she was leading mezzo-soprano with the City Opera of St. Gallen, as well as the prize-winning group for new music, Contrapunkt in St. Gallen and Zürich.

In 1989 she was engaged as leading mezzo-soprano of the State Theater at Gärtnerplatz in Munich, Germany. She has appeared internationally as a guest artist in Paris, Geneva, Liège, Luxembourg, as well as in Berlin, Wiesbaden, Mannheim and Kiel, among other German cities.

Eleanor James has appeared in concert in Toronto, Ottawa, Calgary, Zürich, and Munich with such conductors as Erich Leinsdorf, Mario Bernardi, Andrew Davis, Semyon Bychkov, Ulrich Weder, Mario Venzago and Alex Pauk.

Her deep interest in new music and the exceptional range of her musical and vocal abilities have inspired composers to new major works for her voice. R. Murray Schafer with his cycle for mezzo-soprano and orchestra, *Letters From Mignon* and the Swiss composer, Alfonse Karl Zwicker with his cycle for mezzo-soprano and new 15 solo instruments, *Erfrorene Träume (Frozen Dreams)* this work having also been issued as a CD-Recording.

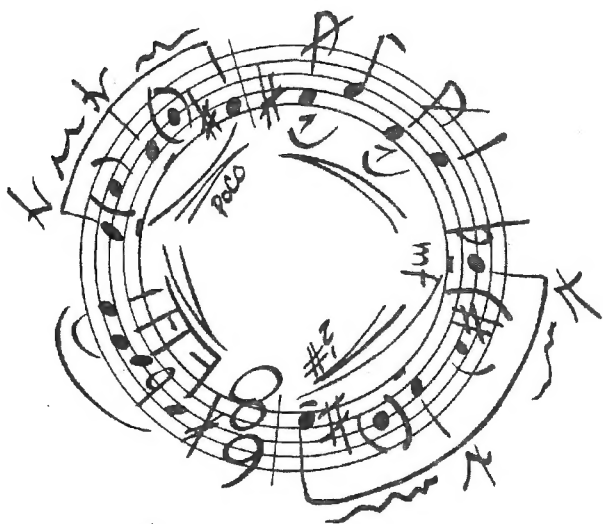
Since September 2000 Eleanor James has made her home in Canada and continues her career as a free-lance soloist in concert, new music theater, recitals, recordings, and opera. She will be soloist for CD featuring three major works for her voice and orchestra by R. Murray Schafer including a new work commissioned for her by the CBC entitled *Thunder/Perfect Mind*, premiered in Toronto with the Esprit Orchestra in 2004. She also appeared at the Ottawa International Chamber Music Festival 2004.

As an Artistic Director of The Lyric Stage based in Peterborough, Eleanor James has adapted and directed scenes from Jake Heggie's opera, *Dead Man Walking* (September 2005) and performed the lead role of Sister Helen Prejean to honour the visit of Sister Helen Prejean to Canada.

Eleanor James had recently appeared for the second time as "Earth Mother" in the sold-out performances of R. Murray Schafer's *The Enchanted Forest* which took place August and September 2005 at The Haliburton Forest and Wildlife Preserve. She will be recreating the role of Shen Nu in his *The Palace of the Cinnaabar Phoenix* next summer at the same venue. She will also appear at The Winnipeg New Music Festival in February 2006, performing Schafers' *Thunder/Perfect Mind*

JOSÉ EVANGELISTA COMPOSER

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista was born in Valencia (Spain) in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montreal in 1970, he studied composition with André Prévost and Bruce Mather. Since 1979 he is a professor at the University of Montreal where he created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several awards and numerous commissions, among others, from *Itinéraire* (Paris), the Kronos Quartet, the *Groupe vocal de France*, the SMCQ and the CBC. His works have been performed in Canada, the U.S., Europe, Asia and Australia by groups such as *Ensemble Modern* (Frankfurt), the *Nieuw Ensemble* (Amsterdam), Music Projects (London), the *Orchestre philharmonique de Radio-France*, the Montreal Symphony Orchestra, *I Musici de Montréal*, Esprit Orchestra and the *Nouvel Ensemble Moderne* (Montreal). Between 1993 and 1995 he has been composer in residence with the Montreal Symphony Orchestra. He has premiered two operas: *Exercices de conversation* (Lyon 2000, libretto by E. Ionesco) and *Manuscrit trouvé à Saragosse* (Montreal 2001, libretto by A. Nouss after J. Potocki).



MARC-ANDRÉ DALBAVIE

COMPOSER

Following his training at the Parisian Conservatoire (1980-86), where he obtained several *premiers prix*, Marc-André Dalbavie spent five years engaged in research at IRCAM, and a year studying conducting with Pierre Boulez (1987-88). He currently serves as professor of orchestration at the Conservatoire, and composer-in-residence for the Cleveland Orchestra.

As early as 1982, and along with a few other composers of his generation, Dalbavie took an interest in the artistic potential of spectral music in the areas of timbre and through the process itself. It was during this period that he developed his polyphonic and rhythmic techniques and procedures, as well as his formal principals of recurrence. He learned to integrate heterogeneous and spatial phenomena electronically, and exploit computer music applications and acoustics.

While the 1980s came to represent a decade of fascination with timbre and colour for Dalbavie (e.g., *Miroirs transparents* and *Diadèmes*), the 1990s led him to a greater exploration of the idea of space and site. The composer set himself the task of creating the musical equivalent of a work in situ, as well as classifying the possibilities offered by the spatially associated with orchestral writing. In *Seuils*, electronic equipment is arranged around the audience, and the poetic text refers back to the space in which it is voiced. The use of baroque instruments binds the Concertino to a piece from seventeenth century (Locke's *Curtain Tune*). *L'Offertoire* for male chorus and orchestra suggests virtual spaces simulated in the writing for the choir. With part of the orchestra seated around the audience, Dalbavie's violin concerto breaks the barriers of the traditional concert, and in so doing, redefines the very idea of the concerto. Finally, in *Non-Lieu* (text by Guy Lelong), the stage is completely emptied: four female choirs and an instrumental ensemble are spread out in the hall amongst the audience.



HARRY FREEDMAN **COMPOSER (1922-2005)**

Harry Freedman O.C., was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist but during his teens he developed an interest in jazz which soon spread to classical music. At eighteen, he made the break and began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study oboe with Perry Bauman and composition with John Weinzwieg at the Royal Conservatory of Music. The following year he joined the Toronto Symphony Orchestra as its English horn player, a post he held for 24 years until he resigned in 1970 to devote his full time to composing. Apart from brief periods with Aaron Copland and Olivier Messiaen (*Tanglewood*, 1949) and Ernst Krenek (*Toronto*, 1953), the 5 years he spent with Weinzwieg were the extent of his formal studies in composition. Freedman is one of Canada's most frequently performed composers. His output consists of some 175 compositions, including 3 symphonies, 9 ballets, 2 hour-long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV and film.

Mr. Freedman was a founding member of the Canadian League of Composers (president, 1975-78) and of the Guild of Canadian Film Composers. In 1967, he was chosen to represent Canada at the 2nd Festival of Music of the Americas and Spain in Madrid, where his First Symphony was performed. In 1970 he won the Etrog (now called the Genie) for best music in a feature film at the Canadian Film Awards. And in 1984 he was appointed an Officer of the Order of Canada.

Freedman is one of a handful of composers who earned their livelihoods solely from their music. His wide experience in all musical fields has enabled him to write in many different idioms, all of which have contributed to and are recognizable in his musical style.

The composer-critic Udo Kasemets had this to say in an early review of *TABLEAU* and *IMAGES*: "...He has all the makings of becoming a prominent figure on the Canadian scene, especially since he has captured in his music much of the spiritual atmosphere of this country. If we ask, what is Canadianism in music? A great part of the answer may well lie in Freedman's work and personality... Here is a man whose ethnic origin is neither English nor French and whose birthplace was outside of this country, yet whose upbringing and education took place in Canada and whose artistic fights are fought in the atmosphere of the land of his parents' adoption."

R. MURRAY SCHAFER COMPOSER

"R. Murray Schafer's manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today." As Yehudi Menuhin

R. Murray Schafer is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, R. Murray Schafer has shown himself to be a true Renaissance man. Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licentiate in piano through the Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by the enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the World Soundscape Project, as well as his 12-part *Patria* music theatre cycle. Murray Schaefer's most important book, *The Tuning of the World* (1977), documents the findings of his World Soundscape Project, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of *soundscape* unifies most of his musical and dramatic work, as well as his educational and cultural theories. Murray's other major books include *E.T.A. Hoffmann and Music* (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986).

He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communication as well as the Molson Award for distinctive service to the arts.

R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music. Through his unique explorations of the relationships between music, performer, audience and setting, he has expanded the potential and appreciation of music and its place in the arts and culture of his time.

Many of his compositions and writings stand as landmarks in the evolution of music and its communication in the 20th century. His many string quartets are a major contribution to the quartet literature and have been performed and recorded by the Orford and Molinari Quartets. In 1991 the Orford String Quartet's recordings of his complete works garnered the ensemble two Juno Awards. Murray Schafer has been honoured with many awards throughout his career. As first recipient of the *Jules Leger Prize for New Chamber Music*, in 1977 for his String Quartet No. 2, he continued to attract praise, accepting the *Prix International Arthur-Honegger* in 1980 for String Quartet No. 1, and the *Banff National Award in the Arts* in 1985.

He has continued to be recognized for his "strong, benevolent and highly original imagination and intellect" as the first recipient of the triennial *Glenn Gould Award* presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the *Canada Council Molson Prize for the Arts* for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the Ontario Arts Council's first *Lifetime Achievement Award*.

Mr. Schafer has been celebrated artist-in-residence at many prestigious new music festivals, such as the Seattle Spring Festival of Contemporary Music, and the Sixth Annual duMaurier New Music Festival. Recently, he was composer-in-residence at Stratford Summer Music, where several of his works were performed.

ORCHESTRE CONCERTANT

JOSÉ EVANGELISTA

This work is conceived as a kind of concerto grosso, where the soloists of a chamber orchestra are accompanied by a youth orchestra. It was written for the Nouvel ensemble moderne and the Conservatory Orchestra of Cercy-Pontoise (France).

All five movements are based on the same melody. To this device, that may recall some techniques from the Middle-Ages, I add the heterophonic treatment of the melody: all elements of the music texture are derived from the melody, both as ornamentations and as chords.

This piece was commissioned by the NEM thanks to the assistance of the Canada Council for the Arts.

- composer's note

The five movements of the work are titled:

1. *Jeux,*
2. *Chant,*
3. *Clair-obscur,*
4. *Agité,*
5. *Transe*



SINFONIETTA

MARC-ANDRÉ DELBAVIE

This is how Marc-André Dalbavie describes his approach to a work that was written in homage to Leos Janáček (a work of whose bears the same title) and that refers to the genre of symphony: "This work is constructed according to my principle of polyphonies of process. There are therefore several independent layers, somewhat like the tracks on a mixing table, and each layer is assigned certain speeds and characteristics. These layers, which interact with one another, are superimposed upon one another from the beginning to the end of the piece. However, the slower layers are statistically more significant during the moment corresponding to the Adagio, and the faster layers during the moment corresponding to the Scherzo. From a certain point of view, it is a multi-track symphony ... At the beginning, the piece resembles music based on mixing, but the symphony emerges progressively and is only truly recognizable once the work has been heard in its entirety."

A commission of Radio-Canada and Radio France as part of the 2005 edition of Festivals Présences and Montréal/Nouvelles Musiques, the *Sinfonietta* was premiered by the Orchestre philharmonique de Radio-France under the direction of the composer on February 12, 2005.

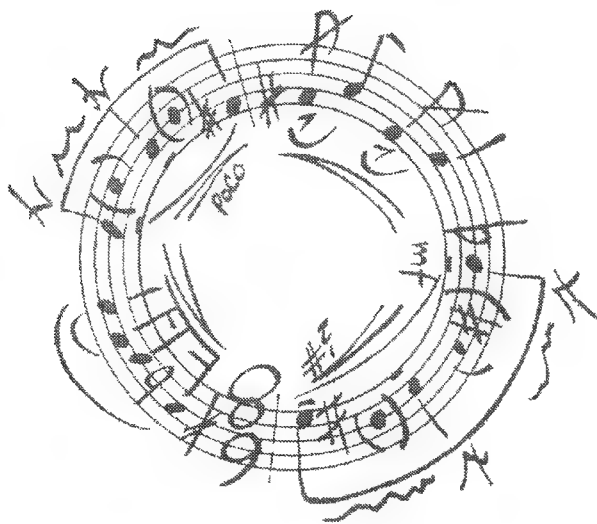


MANIPULATING MARIO

HARRY FREEDMAN

Freedman's work is a symphonic synthesis of the opera *Mario and Magician* by his dear friend and colleague, Canadian composer Harry Somers who passed away several years ago. With this performance, these friends join each other for an eternal collaboration one which immediately makes important musical history and reveals that "the two Harrys" (neighbors in real life) were highly attuned to each other's sensibilities. While very erudite and full of wisdom when speaking with each other, friends or the public about music, they had a tremendously humorous vein running between them which often manifested itself with one Harry blaming the other if anything was wrong no matter what! Freedman's "joint venture" with Somers is one of the highlights in Canadian music this season.

Manipulating Mario was composed at the suggestion of, and with the support of, Barbara Chilcott with the idea of getting the music of the Somers opera known to audiences beyond the opera house. The work is in one movement and has the subtitle *Tribute*.



MINNELIEDER

R. MURRAY SCHAFER

This cycle of thirteen songs was written in 1956 while I was in Vienna. I was trying to learn German, mostly by reading novels and poetry, and this led me back to the Minnesinger (German minstrels) of the eleventh, twelfth and thirteenth centuries. "*Minne*" is the medieval German word for "love", and the poems of the period, like those of the French troubadours, deal with love in all its states: impassioned, unfulfilled, bruised, unrequited, jealous, etc.

At the University of Vienna I met a scholarly woman who offered to teach me *Mittelhochdeutsch*. The only English she could speak was Anglo-Saxon, and for some reason known only to academics she was engaged in translating *Beowulf* into Medieval German. But she was a generous teacher, and from her I learned both the vocabulary and the presumed pronunciation of the ancient language. The translations of the texts, given in the printed score, are mine.

Minnelieder is the only early composition of mine that still receives fairly regular performance and has been recorded several times. Some critics have noted traces of Mahler, which is quite possible, considering the despairing nature of some of the texts and the loneliness of my first year in Vienna.

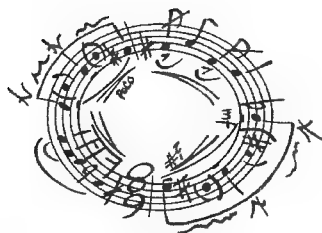
This is an orchestration of my *Minnelieder*, originally written for mezzo-soprano and woodwind quintet in 1956. Nothing has been substantially changed, but I added one new song, "*Unter den Linden*," to a text by *Walter von der Vogelweide*. This version of the *Minnelieder* is dedicated to Eleanor James, who performed it with the Quebec Symphony Orchestra in 1986. While the chamber version of *Minnelieder* continues to get performances, it does seem strange that the orchestral version does not.

- composer's note

The songs are titled as follows:

1. *Summer*
2. *Longing*
3. *On the Linden Bough*
4. *Warning*
5. *Woman and the Falcon*
6. *The Joys of Woman*
7. *Confusion*
8. *Found*
9. *Alone*
10. *Heart's Key*
11. *The Falcon*
12. *Enduring Love*
13. *Under the Linden*
14. *The Poet's Epitaph*





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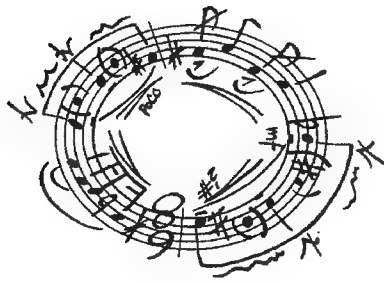
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**Two New Hours on CBC Radio Two (94.1 in Toronto)
Sunday, November 13th, 2005 from 10:00pm to midnight
Host: Larry Lake**

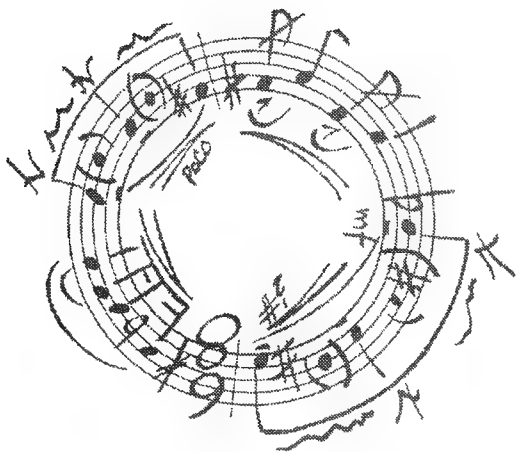
Tonight we remember Harry Freedman, one of the most influential Canadian Composers, who died last September, at the age of 83.

Host Larry Lake speaks with several of Harry's friends, colleagues, and family members. And we'll hear a number of Harry's works, selected from various periods of his long creative career.

The Esprit Orchestra's world premiere performance of Harry's "Manipulating Mario" and Esprit's recorded performance of Freedman's "Town" on CBC Records will be included in the works featured in this broadcast.

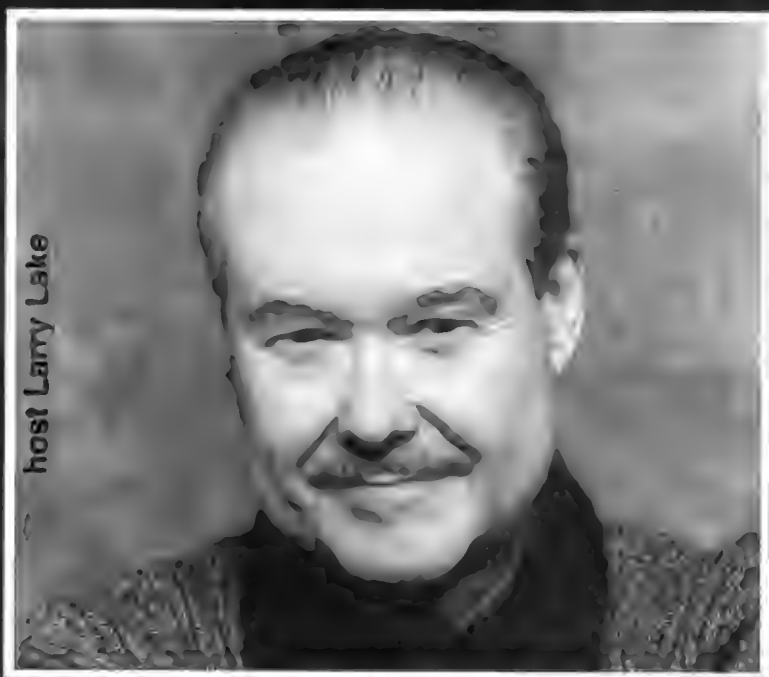
In Performance on CBC Radio Two, with host Andrew Craig will also present a 1-hour version of the program on Monday evening, 14 November, 2005 at 8pm.

CBC Radio Two is available at 94.1 in Toronto, 103.9 in Peterborough, 92.9 in Kitchener, 90.7 in Kitchener, and 100.5 in London.



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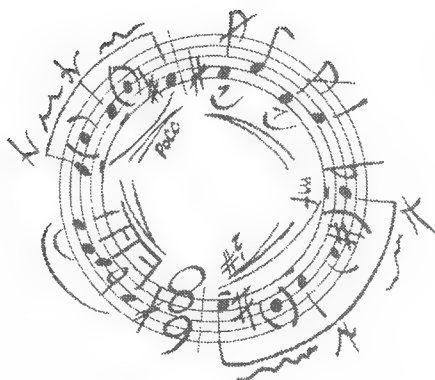
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Two New Hours, Sundays at 10 p.m.

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1. Sommer

Author Unknown - 11th C.

Mich dunket niht sô guotes noch sô lobesam
sô diu liehte rôse und diu minne mînes man.
diu kleinen vogellîne
diu singent in dem walde: dêst menegem herzen liep.
mîrn kome mîn holder geliebte,
in han der sumerwünne niet.

2. Verlagen

Der von Kurenberg

Ich stuont mir nehtint spâte an einer zinnen.
dô hôte ich einen ritter vil wol singen
in Kûrenberges wîse al ûz der menigîn:
er múoz mir diu lânt rûmen ald ich geniertê mich sîn.

3. Ûf der lindenwipfel

Dietmar von Eist

Ûf der lindenwipfel ôbenê dâ sanc ein kleinez vogellîn.
vor dem walde wart ez lût:
dô huop sich aber daz herze mîn
an eine stat dâ ez ê dâ was.
ich sach die rôsebluomen stân:
die manent mich der gedanke vil
die ich hin zeiner frouwen hân.

4. Mahnung

Heinrich von Veldeke

Dî minne bidde ich ende mane,
dî mich hevet verwunnen al,
dat sî dî scône dâr tû spane
dat sî mêre mîn geval.
want geschît mich alse den swanen
dê singet alser stevern sal,
si verlûset te vele dâr ane.

5. Wîp unde Vederspîl

Der von Kurenberg

Wîp unde vederspîl diu werdent lihte zam:
swer si ze rehte lucket, sô suochent si den man.
als warb ein schoene ritter umb eine frouwen guot.
als ich dar an gedenke, sô stêt wol hêhe mîn muot.

6. Frowen Wonne

Der von Kurenberg

Aller wîbe wünne diu gêt noch megetîn.
als ich an sî gesende den lieben boten mîn,
jo wurbe ichz gerne selbe, waere ez ir schade niet.
ich enweiz wiez ir gevalle:
mir wart nie wîp alsô liep.

1. Summer

Nothing seems so good to me or praiseworthy
As the palest rose and the truelove of my man.
You, little forest bird
Singing in the wood, carry off my heart.
If my lover fails,
these summer joys will all depart.

2. Longing

I stood late at night in a tower;
There I heard a knight sing sweetly.
He sang the Kurenberg song above the throng;
He must leave this place or prove his love.

3. On the Linden Bough

On th elinden bough above sings a little bird.
Clear throughout the forest, reminding my heart
Of a place where I once lived.
I saw the rose in bloom,
And all my thoughts fled to a woman.

4. Warning

I entreat and admonish the love
Which has completely overpowered me,
I beg it to bring my beloved
And multiply my joys.
Even though it fares me as the swan,
Who sings only before his death,
Losing everything thereby.

5. Woman and the Falcon

Woman and the falcon have much in common,
They will follw anyone who attracts them.
A noble knight courts a good woman.
As I think about this,
the comparison seems perfect.

6. The Joys of Woman

All my joys in woman belong to one girl.
To her I send me messages of love.
I would gladly court her openly
if it were not so dangerous.
I know not if she loves me;
I have never loved so deeply.

7. Verwirrung

Heinrich von Morungen

Ach, frouwe, wil du mich genern,
sô sich mich ein vil lützel an.
ich enmâc mich langer niht erwern,
den lîp muoz ich verloren hân.
ich bin siech, mîn herze ist wunt.
frouwe, daz hânt mir getân
mîn ougen und dîn rôter munt.

Ach, frouwe, mîne swêre sich,
ê ich verliese mînen lîp.
ein wort du sprêche wider mich:
verkêre daz, du sêlic wîp!
Nein! Jâ! u.s.w.

7. Confusion

Ah, mistress, will you not save me?
Have a little pity.
I can no longer stand it.
Must I forgo your love?
I am pure; my heart is broken,
Mistress, you have caused this
Your eyes and your red mouth.

Ah mistress, the labour of love is heavy
I am sinking beneath it.
One word you speak against me:
Change it, o precious woman!
No! Yes! etc.

8. Gefunden

Meinloch von Sevelingen

Dô ich dich loben hôrte,
dô nêit ich dich gerne erkant.
durch dîne tugende menige fuor ich ie helnde,
ûnz ich dich vant.
daz ich dich nû gesehen hân,
daz enwirret dir niet.
er ist vil wol getiuret, den du wilt,
frouwe, haben liep.
du bist der besten eine,
des muoz man dir von schulden jehen.
sô wol den dînen ougen!
diu kunnen swen si wellen ân vil gûetlîchen sehen.

8. Found

As soon as I heard you praised
I wanted to know you.
For the sake of your virtue I remained
pure until I met you.
Now that I have seen you,
I find all this praise to be true
Esteemed lady, in whose face one finds favour,
You are one of the greatest, I must confess;
Extolled are your eyes,
Which can look on one with such goodness.

9. Einsam

Der von Kurenberg

Swenne ich stân aleine in mînem hemedē,
und ich an dich gedēke, ritter edele,
so erblûet sich mîn varwe als der rôse in touwe tuot,
und gewinnet daz herze vil manigen trûrigen muot.

9. Alone

When I stand alone, in dishabille
And think of you noble knight,
I blush like the rose among thorns,
And my heart is filled with sadness.

10. Herzenschlüssel

Author Unknown - 11th C.

Dû bist mîn, ich bin dîn:
des solt dû gewis sîn.
dû bist beslozen
in mînem herzen:
verlorn ist daz slûzzelîn:
dû muost immer drinne sîn.

10. Heart's Key

Thou art mine, I am thine,
You surely know that.
You are locked
Within my heart,
I have lost the little key,
You must forever stay there.

11. Der Falke

Author Unknown

11. The Falcon

Ez stuont eine fruowe aleine
und warte uber heide
und warte ire liebe,
so gesach si valken fliegen.
sô vol dir, valke daz du bist!
du flüdest swar dir liep ist:
du erkiusest dir in dem walde

A woman stood alone
Waiting on the heath,
Waiting for her love to return;
She saw a falcon flying:
"Oh falcon, how fortunate you are,
You fly wherever you please,
You may choose in the forest

einen buom der dir gevalle.
alsô hân ouch ich getân:
ich erkôs mir selbe einen man,
den erwelten mîniu ougen.
daz nîdent schoene frouwen.
owê, wan lânt si mir mîn liep?
joch engêrte ich ir dekeiner trûtes niet.

Any tree you wish.
Thus did I also,
I choose myself a man,
The most handsome of all
The envy of all other women.
Alas, why won't they let me have him?
I never stole anything from them."

12. Minne stets die Alte

Heinrich von Veldeke

12. Enduring Love

Ich levede êre te ungemake
seven jâr êre ich ît sprâke
weder heren wille einech wort.
dat nevet sî vele wale gehôrt
ende wele doch dat ich clage mêre:
noch is dî minne alse sî was wîlen êre.

I would sooner suffer
Seven miserable years than
Sing a single word against her.
She perceives that very well,
And wants me to go on lamenting.
This love is just as it has always been.

13. Under Der Linden

Walter von der Vogelweide

13. Under the Linden

Under der linden
an der heide,
dâ unser zweier bette was,
Da mugt ir vinden
schône beide
gebrochen bluomen unde gras.
Vor dem walde in einem tal,
tanderadei,
schône sanc diu nachtegal.

Under the linden
In the meadow
There was our bed, there when you pass
You will see strewn and
Crushed together
Bright broken flowers, matted grass.
Near the wood and down the hill,
Tan-tara-lie,
Sweetly sang the nightingale.

Ich kam gegangen
zuo der ouwe:
dô was min friedel komen ê.
Dâ wart ich enpfangen,
hêre frouwe,
daz ich bin saelic iemer mê.
Kuste er mich? Wol tûsentstunt:
tanderadei,
seht wie rôd mir ist der munt.

I came walking
Toward the field
Where I knew he'd gone before.
I heard his greeting,
Happy to yield,
Happily blessed forevermore.
Did he kiss me? Oh yes, so far ...
Tan-tara-lie,
See my lips, how red they are!

Dô het er gemachet
alsô rîche
von bluomen eine bettestat.

And then he made
A cunning bed
Of flowers where we two could lie.

Des wirt noch gelachtet
inneclîche,
kumt ieman an daz selbe pfat.
Bî den rôsen er wol mac,
tanderadei,
merken wâ mirz houbet lac.

Daz er bî mir laege,
wessez ieman
(nu enwelle got!), sô schamt ich mich.
Wes er mit mir pflaege,
niemer nieman
bevinde daz wan er und ich -
Und ein kleinez vogellîn,
tanderadei,
daz mac wol getriuwe sîn.

14. Des Dichters Grabschrift, Heinrich von Morungen

Sach ieman die frouwen
die man mac schoûwen
in dem venster stân?
diu vîl wolgetâne
dîu tuot mich âne
sorgen die ich hân.
si liuhtet sam der sunne tuot
gegen dem liechten morgen.
ê wâs si verborgen,
dô muôten mich sorgen:
die wil ich nu lân.

Man sôl schrîben kleine
réhte ûf dem steine
der mîn grap bevât,
wie liep si mer wêre
und ich ir unmêre:
swér dan über mich gât,
daz der lese dise nôt
und gewinne kûnde
der vîl grôzen sûnde
die si an ir frûnde
her begangen hât.

... die seite ist enzwei!

Anyone might
Laugh to himself
If he should happen to walk by.
By the roses, pressed and drying,
Tan-tara-lie,
He'd see where my head was lying.

If anyone knew
We lay together
(God forbid!), how I should blush!
All that we two
Did there together
May no one ever know but us,
And a tiny little bird -
tan-tara-lie -
Who will not repeat a word.

14. The Poet's Epitaph

Has anyone seen my mistress
As I have seen her
Standing in the window?
She whose beauty
Dispels all sorrow
Like the sun glowing at dawn.
When her beauty was concealed,
How sad I felt;
Now this is past.

Carve delicately
On the stone
Guarding my grave
How I loved her,
And she deceived me.
Whoever then passes by,
Will read this tragic story,
In my epitaph.
How without reason,
She betrayed her friend -

... The string is broken!